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JUSTIFICATION AND SUGGESTIONS
FOR TEACHING CREATIVE DRAMATICS IN THE PRIMARY,
ELEMENTARY, AND THE JUNIOR HIGH SCHOOL

A Thesis

Presented to

the Faculty of the Graduate School
Central Washington College of Education

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

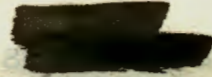
by

Sister Mary Henrietta Johnson

December, 1957

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FOR THE RECORDING OF THE PRIMARY



AND THE HIGH SCHOOL

SPECIAL
COLLECTION

A Thesis

Presented to

the Faculty of the Graduate School

Central Washington College of Bellingham

In Partial Fulfillment

of the Requirements for the Degree

Master of Education

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by

Elmer Mary Hamlette Johnson

December, 1937

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Education
in the Graduate School of the
Central Washington College of Education

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CHAPTER I

INTRODUCTION TO THE STUDY

A successful creative dramatics program in a school depends upon the common purposes, concepts, and philosophy of the teachers. A program of this type will be successful if all the faculty have the complete understanding and give consideration to the educational value of it.

I. THE PROBLEM

Statement of the problem. The purpose of this study is threefold: (1) to state and define the philosophy of the creative dramatics program; (2) to give suggestions to teachers as to how creative dramatics can, and should, be a part of the curriculum; (3) to provide a means by which teachers can improve their instruction and thus promote a better appreciation for creative dramatics.

Therefore, the general design of creative dramatics education will be discussed, over-all goals set up as a guide to planning and teaching, and materials found and unified in such a way as to exploit their greatest potential values.

Justification of the problem. The instinct to do, to act, to express himself, is in every normal child.

wholesome living calls for self-expression. There is beauty, zest, social satisfaction, and recreation wherever we may be, if we have learned to see and react creatively to our environment. For this type of living and learning, acting creatively and sharing offers especially serviceable means.

Creative dramatics is not a new subject in education. Psychologists and educators agree that dramatic expression is one of the first to appear in the child. To teach the children to express themselves and to be able to know and express the feelings of others is certainly of great educational value, and a fundamental of further education.¹

Our overcrowded schedules today, have kept many schools from using creative dramatics as a part of their teaching programs. The real reason is that they fail to know, or recognize the educational and socializing values involved. Winifred Ward, a professor of drama in the Northwestern University, who has long been an authority in creative dramatics and a pioneer in the field, has experimented in the schools of Evanston, Illinois, with great success. Creative dramatics is now spreading to other cities in the United States and to European countries as well.²

¹John Merrill and Martha Fleming, Play-Making and Plays, (New York: The MacMillan Company, 1930), pp.13-14.

²Winifred Ward, Creative Dramatics, (New York:D.Appleton and Company, 1930), pp.300-301.

The Central Washington College of Education has always recognized the importance of creative dramatics as a part of child training in their programs in the College Elementary School. The faculty were early advocates of its value in the child-centered school.

The University of Washington, within the last few years, has taken the subject of creative dramatics into its curriculum, and has trained hundreds of teachers for this important work. The College of Education, in this same institute, has made creative dramatics a requirement for all students taking the teacher training program.

The Adult Education and Extension Services of the University of Washington, too, has made the technique of creative dramatics available to cities in the State of Washington.

II. DEFINITION OF TERMS

Creative dramatics is very often confused with formal drama produced by the children. Creative dramatics is not formal, rather it consists of the plays that the children, themselves, create from their experiences, from stories and poems, or from their own imaginations. These plays are not for production, but for the joy and great educational benefit of the children who play them. It is an art that delves deeply into the child's interior.

Playmaking is a general term and inclusive with creative dramatics and creative drama. Meaning the informal drama created by the children who provide the dialogue and supply the action.

Creative Drama grows out of playmaking. It may begin with a simple story and develop into an elaborate dramatization if desired. The material may be original or taken from literature or social science.

Dramatic Play. This type of playing has no plot; it is playing and trying on life. The experiences may be new or those already experienced by the children. They learn how it feels to be some one else in this type of play, and interpret the social world in which they live.

Formal dramatics is the production of plays that have been written and the speeches planned for the actors to say. It is rehearsed, directed by the teacher, and finally played for an audience.

III. LIMITATION OF THE STUDY

The writer will exclude from the study all formal types of drama and deal with only those phases of dramatics that will definitely come under the heading of creative, and therefore informal.

In the educational research for material for this thesis, no standardized tests have ever been made to measure the value of creative dramatics.

CHAPTER II

SURVEY OF LITERATURE

The past few years have found more literature on creative dramatics being written, but for all the efforts of the veterans in the field, there is not a great deal of material available.

Winifred Ward is considered one of the pioneers in creative dramatics. Her books have been accepted with enthusiasm. Miss Ward says that the new education with emphasis on the development of the whole child, has a place for creative dramatics. The old school stressed mental discipline and formal drama was accepted as a means of entertainment. The schools, aiming at first-hand information and experiences, have a place for creative dramatics as a valuable contribution to education. These schools have opened their doors to another of the arts.¹

One of the most recent contributions to creative dramatics is the work of Ruth Lease and Geraldine B. Siks. These writers believe that in this atomic age it is

¹Winifred Ward, Creative Dramatics, (New York: D. Appleton and Company, 1930), pp.1-3.

essential that the children of the world know the cultures of other nations as well as their own. Through creative dramatics children can learn about the various peoples and grow in understanding. In this creating the child is able to live the lives of other people and acquire a tolerance that is strong and real.¹

In the group activity of the creative dramatics class, each member is treated with respect and encouraged to develop his creative powers. This creativeness, that is within each individual, helps to develop awareness and keeps alive the unique personality of each student.

Agnes Haaga and Patricia A. Randles have published a book for the use of creative dramatics in the primary grades. These authors feel that the primary objectives of creative dramatics is to provide experiences which will help the child further develop fine attitudes and appreciations. Through these experiences desires will be awakened within him which will enable him to understand the beauty and life of the world around him.²

¹Ruth Lease and Geraldine B. Siks, Creative Dramatics in Home, School, and Community, (New York: Harper Brothers, 1952), pp.

²Agnes Haaga and Patricia A. Randles, Supplementary Materials for Use in Creative Dramatics with Younger Children, (Seattle: University of Washington, 1952), pp.97.

One of the early books on the psychological aspects of dramatics in education was written by Elnora Whitman Curtis. Much has been done since her time, but there is still much more to be done in establishing this all important phase of education in the curriculum of schools. Elnora Curtis states that the demand for the dramatic is only the expression of personality and a chance to escape from limitations, both natural and imposed. This is especially the case of children who live narrow lives of monotony filled with drudgery. There is a need for variety and change for the starved imagination.¹

Another person who realized the worth of creative dramatics year ago was Corrine Brown. She states:

Play, dramatic or otherwise, has always been the expression of man's moods, the development of his personality and social relationships. Through it he interprets his experiences, or catches for the moment the adventures and deep emotions which life may deny him.

Play is always serious to children. When playing they are living their highest level, for more thinking goes on in their play than any other phase of their lives.²

¹Elnora Whitman Curtis, The Dramatic Instinct in Education, (Boston: Houghton Mifflin Company, 1914), pp.25-27.

²Corrine Brown, Creative Drama in the Lower School, (New York: D.Appleton and Company, 1929), pp.2-4.

CHAPTER III

PROVING THE NEED FOR CREATIVE DRAMATICS

Philosophy of creative dramatics. That education is an organic whole is the philosophy underlying the creative dramatics program. The child is considered in the light of total growth, creative dramatics is an essential aspect of that total development, and, as such should be considered by the teacher as a unified whole.

Winifred Ward brings this out very clearly. She states that democracy requires co-operation and that the school should give the children a chance to practice democracy. Education should be obtained by social living.

In creative dramatics the teacher is the leader and the guide, but never the dictator. Instead of learning mere facts and dates the child learns the facts behind the social movement.¹

Creative dramatics is not aimed at creating the children to become actors. It is aimed at the development of the whole child, socially, emotionally, intellectually, physically, and spiritually.²

¹Winifred Ward, Playmaking with Children, (New York: Appleton Century Crofts, Incorporated, 1947), pp.15-17.

²Ruth Lease and Geraldine B.Siks, Creative Dramatics in Home, School, and Community, (New York: Harper Brothers, 1952), p.2.

The teacher must furnish the right world to work in. The new school should remove the traditional bars and permit the hidden powers of a child to be free and exercised. The task of the teacher then, is to furnish the right atmosphere for the development of the whole child. Children who are taught to use their creative powers are better prepared for living.¹

II. ASPECTS OF CREATIVE DRAMATICS

Participation. Participation is the keynote in the creative dramatics program. Through activity the child grows. In the beginning it may be difficult to get children interested in this all important phase of education. However, the play instinct is natural to children and the barriers are soon down.

Creative dramatics not only benefits the children who participate, the activity is carried into the homes and the community as well. The young are always the vital factor in the security of a community and the nation. When children enter into this creative play, they spend their time and energy in constructive thinking, which in turn carry over to their adult life and thus benefit their adult thinking and behavior.

¹Hugh Mearns, Creative Power, (New York: Double Day Doran Company Incorporated, 1929) p. 248.

Creation. A child's world is an active world, with real people and real things around him. Too often we are apt to discourage the creative impulses within the child and forget that we were once young. Teachers often discourage the creative impulse of the child instead of re-channeling it.

The duty of every teacher is to give the children a means of releasing their disturbed feelings, instead of permitting them to be locked up in their hearts; or perhaps, released in an undesirable way. Without careful guidance from adults the children soon lose the desire to create.

Appreciation. Children come to school with different attitudes and appreciations for art, music, and literature. The creative dramatics class has the power to aid children to appreciate the better types of material in these fields.

To create the proper mood for the playing of a creative dramatics story the teacher may play some recordings of the best music. Through this the children will also learn an appreciation for good music.

The literature from which the stories for creative playing are chosen should always be the finest. The poetry used will be on the child's level and related to his interests. In this way he will soon learn to select and appreciate good literature.

Children live closer to nature and beauty than we realize. It is for us, the teachers, to bring this quality to the surface by teaching an appreciation for the more artistic things in life.

III. INDIVIDUAL DIFFERENCES

Every teacher knows that no two children in his classroom are exactly alike. True, there may be some that have similar character traits. There will be timid children, aggressive children, boys and girls who are highly emotional, and others who are sensitive and self-conscious.

Group activities in creative dramatics help children to adjust themselves. The overly aggressive child will learn to be a member of a group. He learns to take his turn and to accept criticism from others.

A patient, understanding teacher will try to draw the timid child into the play without force. When the class is evaluating the play, the teacher is quick to let the shy child respond if he shows a desire. Before long this child will begin to participate more willingly.

Children will quickly learn to be the audience. A child may one time be the audience, the leading character at another time, and a less important character still another time. Because children are different they choose the part they best fit at that particular moment.

CHAPTER IV

THE VALUE OF CREATIVE DRAMATICS TO CHILDREN

I. Specific Growth of the Child in Creative Dramatics.

Social. Creative dramatics is a democratic procedure in which the children all participate. Each child is invited to play and help evaluate the work of the group. As he works and plays with others his own ideas may be subordinated at times for the good of the dramatization, This is social learning at its best. The child works with the group and they create together a satisfying dramatization.

Children regard the activity of creative dramatics as play and satisfying fun. The story or experience they are playing comes alive as they create. There is that friendly give and take that they will carry over into their adult life.

The teacher is able to learn about the special abilities and tastes of the children, their cultural background and social opportunities by careful observation of their activities during this period. The aggressive and timid children become apparent and she is better able to guide them in making social adjustments.

Physical. Playing the experience or story in

creative dramatics class affords the children much needed physical activity. While living the roles they play, much movement and bodily exercise goes into the actual playing. Walking, skipping, hopping or running are all essential characteristics of rhythmic playing.

A healthy and well co-ordinated body will be the reward of the good posture in walking, standing, and sitting which will be stressed in every dramatics class. The children gain poise from their experiences in this play-making, and educational learning which calls for much individual initiative.

Mental. Thinking independently and creatively is one of the chief goals in the creative dramatics program. The children have an opportunity to express their thoughts and ideas. There is a great need in our democracy today for this type of thinking. The children develop the play out of their own thoughts and ideas and supply the speeches that they feel are appropriate. This activity calls for the expression that comes from within rather than the rehearsing of plays for public exhibition.

Evaluation of the scenes played necessitates good reasoning ability, equal to, and often surpassing, that required by other school subjects. Children criticize what is good and offer their suggestions for the improvement of their own dramatization.

When children are portraying a character they search deeply for the correct and appropriate words to say. This activity will help promote the ability to think quickly and clearly in later life situations. The teacher should always encourage the pupils to express their opinions and endeavor to draw out the finest expressions rather than accept shallow surface thinking.

Spiritual. The development of strong fundamental truths and an appreciation for the better things in literature is an aid to children in identifying themselves with these characters. Many lessons in loyalty and obedience can be learned as the children imitate the noble persons they are portraying. Children can acquire a love for the beautiful in art, music, and poetry in the creative dramatics class.

As the child participates in the playmaking group he begins to understand how people think and feel and so he acquires a better understanding of other persons and of himself in these experiences. Desirable attitudes are developed in the friendly atmosphere of the social group in which he is working and co-operating. A sense of security is obtained from the praise he receives for contributing, and this element gives him the needed confidence in his own abilities.

Emotional. The emotional release that the child experiences in his creative work is most valuable to provide for his social adjustment and behavior. Pent-up feelings are released as the child plays strong and noble characters in the activity of group play.

Strong inner emotions that are curbed are permitted to release into healthy channels and guided in development when they are revealed in the creative drama. The child's attitudes and emotions are released and the watchful teacher can better aid the child when these feelings are made known.

A child reveals his desires and needs as he dramatizes with the group. He shows how he feels and makes known a probable need for adjustment. Personal fears, guilts, and hostilities may be released if he is permitted to feel free in the planning and the playing.

CHAPTER V

SOURCES OF MATERIAL

I. PSYCHOLOGY OF CHILDREN

Primary Grades. A healthy primary child has great vitality. Upon entering school there may be a resumption of certain tensional behavior. He has an urge to action and is still for a short time only. An expression through movement is necessary for growth. Active games and plays with running and jumping are needed. Dramatic activities and rhythmic playing is essential. The withdrawn child must learn to find his place in the group.

Children in this age group are explorers. They like to know the why of things, and as they do so, gain knowledge of the world about them. Dramatic play is good to begin with. This is make-believe and spontaneous. The children delight in this game element as it is simple and on their level. The stress in the lower and upper primary grades must always be on the playing rather than on the play.

Intermediate Grades. Children in the middle grades need an assured position in a social group. They need freedom in setting up their own standards and rules.

It is as important for children to learn good fellowship as it is to learn good leadership. Encouragement to exercise creativity in rhythms should be given.

Children in the intermediate grades are in an age of adventure. They admire heroes and heroines. Both girls and boys are interested in sports, hobbies, clubs, gangs, reading, radio, movies, and television. They are also planning what they will be when they grow up. Some of them are already earning money with paper routes, baby sitting, and helping parents.

They enjoy pioneering, exploring, and camping. This group likes mysteries, secrets, magic, excitement, wonder, and inventions. Creative dramatics for them should be chosen along these lines of interest.

Junior High School Grades. This is a transition period and muscular growth is very rapid. Awkwardness is prevalent and restlessness may be concomitant. Children in this age group are strongly individual. They differ widely in physical maturity and temperament.

This age group needs understanding and guidance in the playing, otherwise they will not participate freely. Adolescence is an age of idealism and realism. They are in search of ideals. They are interested in the future and the past, as well as in their immediate environment. They try

to put themselves in the place of those whom they admire, and imitate their actions. Hero worship is common. They try to identify themselves with celebrities and hero and heroines in books.

During this period of rapid growth and great adjustment, each child needs to express himself for emotional release. He may appear calm outwardly, but inwardly he may be very tense. Creative dramatics aids the channeling of these emotions and releases them. The child carries his emotional problems into his playing and characterizations. While playing a strong character he begins to have a better understanding of his own feelings and disturbing thoughts. The noble characters that he plays will enable the child to adjust himself and have more confidence in his abilities.

There are basic needs in all children that have to be adjusted. The teacher must learn all he can about each individual child with whom he is working, to be the better prepared to aid his growth.

II. STANDARDS FOR EVALUATING MATERIAL

Quality. The story or poem chosen for dramatization should be worthwhile material and well written. It need not always teach a lesson. For example, the children may dramatize a story or a poem for the humorous element. The release of tension caused by laughter is most refreshing, and balances the emotions. The material chosen need not have a moral but should present some view of life with a new meaning.

Many children come from homes that have low standards of living. By presenting material to them on a higher level, they are better able to learn truer values than are given them by their home conditions. A story or poem that is likely to lower moral standards should never be used.

Older children, especially, should not always have a story that has a happy ending, but should have a logical one. Realism must be faced and how better can it be taught than through a constructive creative program?

Plot. The main event in the story should have a problem of some kind. The reader wants something to happen. Children enjoy a story with suspense that carries them from one situation to another in the story with sympathy for the leading characters. Boys and girls lose interest if the climax is not reached without too many incidents. They

identify themselves with the leading characters and desire that all turns out well for them.

Action. Action is essential in the development of the plot of the play. The action must be types which can be interpreted by movement and speaking. The most important aspect is that this action be carried out properly. Many stories have a great deal of action but are not suitable for playing by children. For example, a story that jumps from one place to another with many short scenes would be considered unsuitable for playing.

Character Choice. The characters, whether human beings or animals, should seem real, with characteristics which can be interpreted. Strange creature in fantasy, and fairy tales can be made believable when portrayed by the children.

Not all the characters need to be strongly individualized, but the children working on them in the dramatization will give them certain characteristics.

Children usually prefer to play a special role rather than straight characters. The child will probably be less self-conscious if he is playing a character unlike his own personality. He many times likes to play a character different from his own age and background. In free play, for example, children are mothers, fathers, policemen, or bandits.

Many teachers, in their endeavor to have all the children participate and have the fun of playing designate some of the children to play inanimate creatures, such as the sun, moon, flowers, fence, and anything as atmosphere. The writer does not agree with this type of teaching creative dramatics. One questions what value the child obtains from playing a fence! Just how does a fence feel? What emotional release can one acquire being "the big round sun?" Playing the part of an animal that moves can be done with satisfaction, as the animal does have feeling and action but how can one make a cabbage come to life?

Child Interest. The children's interests and tastes should be considered in selecting a story for them to play. It should have a strong appeal to the age group that is to use it. Otherwise the dramatization will be done in a half-hearted manner.

The dialogue makes the playing interesting. Experiences or stories that have a great deal of dialogue aid the children in playing. There is a greater challenge though, if there is little or no dialogue. This calls for thinking and imagination comes into play to supply the conversation.

Value to the Learner. One should choose a story for children that will raise rather than lower moral standards, or one where good triumphs over evil. Justice usually

characterizes the outcome of stories for children. This does not give them a picture of life as it is, but rather life as it should be.

Later, with the older children, stories may be used that do not always have a happy but a logical ending. This realistic portrayal helps children to realize that things don't always develop as we wish them to. It is hard for children, especially the younger ones, to realize that it is better not to have rewards at the cost of one's self respect or peace of soul. Spiritual rewards are more to be desired than temporal ones.

Children find it difficult to realize that it is better to fail than to do evil. The hero of the story, however, should never be ridiculous; neither should a villain be so clever and attractive that he wins sympathy from the children.

III. STORIES

The following stories are illustrations that check with the standards for evaluating material for creative dramatics.

THE THREE BEARS is still a popular story with the primary grades. It has suspense, interesting action, and a perfect plot for dramatization. The climax is reached quickly without detail. All the characters are good and there is no villain.¹

The middle grades always enjoy THE EMPEROR'S NEW CLOTHES for creative dramatics. Its characterization and action is excellent, and the humor is enjoyed by all.²

Biblical stories occasionally made good material for the junior high school students. One of the favorites with them is THE GOOD SAMARITAN. It has great possibilities of being enlarged by adding more characters, but the message will always be the same.³ As the children create they live the parts they are playing.

¹Miriam Blanton Huber, Story and Verse for Children, (New York: MacMillan Company, 1955) p.275.

²Ibid., p. 462.

³William Newton and Ellamay Horan, Bible History, (New York: Sadlier Company, 1942) p.286-287.

IV. POEMS

Mother Goose is ideal to begin with in the lower grades, being one of the best materials for the younger children. They are filled with fun, action, and delightful characters. Some of the favorites are BOY BLUE, MISTRESS MARY, LITTLE MISS MUFFET, OLD MOTHER HUBBARD, THREE LITTLE KITTENS, OLD KING COLE, and LITTLE BO-PEEP. The rhythms are pleasing to the ear. The older children enjoy playing some of them at times and invent a climax, add more characters, and develop a delightful play.¹

DOOR BELLS gives the middle group an opportunity to work with characterization. They are able to create scenes for the characters mentioned in the poem and add others, even enlarging it into a longer dramatization.²

The junior high school pupils recognize the humor in JOHNATHAN BING, who was an absent minded man who went to visit the king. Here are possibilities of integration with health, correct procedure, or good manners.³

¹May Hill Arbuthnot, Arbuthnot Anthology of Children's Literature, (Chicago: Scott Foresman and Company, 1953) p.115.

²May Hill Arbuthnot, Time for Poetry, (Chicago: Scott Foresman and Company, 1951) p.21.

³Arbuthnot, op. cit., poetry, p. 122.

V. RECORDINGS

The writer feels that there are so many suitable records that it is impossible to list any special ones to be used in creative dramatics. The resourceful teacher will be on the alert to find new recordings that are suitable to aid in setting the mood or helping to motivate the creative activity of the children. With music, as with story material, the teacher needs to explore.

The following are only a few suggestive recordings that can be used for intermediate, and junior high school, and are not basic records that must be played every time.

Marching:

March V19881

March of the Toys V55054

Running:

Badinage, V.Herbert V70053

Tiptoeing:

Minuet, Paderwsky

Amaryllis V16474

Galloping:

Wild Horseman V20153A

Skating and Sliding:

Skater's Waltz No.2, V2-162

Turning:

Spinning Song, Mendelssohn
V20153

Dancing:

Waltzing Doll V64834

<u>Dancing in May, Wilhelm</u>	V19891
<u>Waltz No.2, Brahms</u>	V2-162
<u>Peasant's Dance</u>	V20399B

Decca Records have some excellent records for children's activities. Volume 84, Animal Pictures, and Volume 85, Insect Pictures in Music¹ are good examples.

R.C.A. Victor records in Volume IE 71, are good for rhythmic plays such as gnomes, fairies, clowns, flying birds, horses galloping, high stepping and galloping.

Teachers will find in R.C.A. Victor II E72 activities that call for running, skipping, dancing, jumping and flying.

The charming melodies of The Nutcracker Suite, R.C.A. Victor 1020 are excellent story material as well as a background for dramatic play for a toy shop. Also, this record furnishes material for Christmas, as well as fairies, elves, and nursery rhymes.

The exciting Circus Album of Columbia c58, is the recording of the Barnum and Bailey Circus Band. It can be

¹Agnes Haaga and Patricia A. Randles, Supplementary Materials for the Use in Creative Dramatics with Younger Children. (Seattle: University of Washington, 1952) pp.87-95.

used for military parades, royal processions, motivations, nursery rhyme characters, and rhythmic play.

Young Peoples' Records are excellent.¹ The music is simple for running, skipping, and jumping, especially suitable for younger children.

¹Young Peoples' Records, Inc., (New York: 100 6th Ave.)

CHAPTER VI

PROCEDURES FOR TEACHING CREATIVE DRAMATICS

I. SOURCES FOR DRAMATIC PLOTS

Rhythms. Rhythmic work should be a part of creative dramatics on all grade levels. For the younger children especially this will involve rhythms that call for a great deal of bodily activity, such as running, marching, skipping, galloping, swaying, and walking. This will aid them to obtain experiences to be used in their dramatic play.

Percussion instruments, piano, and recordings are good for the accompaniments. Rhythms sung by the teacher are highly desirable. This enables the children to join in the singing and chanting if they wish to do so.

The teacher should know her group well before planning any activity of this kind. The shy children must never be expected to do anything that might make them more self-conscious. On the other hand the playing must never make individuals feel that they are playing on a lower grade level.

When children enter the middle grades without having a good background of creative dramatics or none at all, it may be difficult to get them to enter freely into the rhythmic or dramatic play.

This is especially true in the junior high school of

all the groups that should have creative dramatics it is this grade level, but here it often stops.

The basis of characterization is rhythm. People and animals are slow, quick, etc. in their movements. It is important to begin with rhythmic plays first, or some activity for the group play, to get the feeling of security in the group.

The middle grades like magic and make believe to set the mood. One could start with a magic carpet and travel to any place they wanted to go by pantomime. On their return they tell the rest of the class what they did and saw on their trip.

At another time children could be skaters. They all skate together as a group or any other activity that they might suggest. The teacher has the lesson well planned and makes suggestions when needed.

Child Experience. Children may be guided into dramatic play or pantomime with some experience that they may have had. They might be real or imaginary. The teacher should explore to find out the interests of the class. They may tell of places they have visited during vacation time, hikes, picnics. swimming, outdoor sports, camping, picking fruit, and helping with the canning. Other activities of the summer may be going to the circus, rodeo, or festivals.

Pantomime may be used for several lessons. This gives the children the feeling that is so necessary in doing good creative dramatics and reaping benefit from it. If children are permitted to plunge into dialogue too soon their playing will just be superficial and not real. They will not have the feeling for others or cannot portray character for lack of inner feeling. John Merrill says:

Imitation, impersonation, and dramatic play are vital elements in every child's development. They are indispensable factors in his real education. Through the exercise of these elements the children find significance in things, build up a consciousness of meaning, lay the foundation of their personality, and begin the framework for their social life. Imitation is the door through which children enter into the lives of others. It is a doorway in which they enter into life situations.¹

Stories. After children have had many interesting pantomimes and dramatic plays without dialogue and are able to express their inner feelings by rhythmic playing, with facial expression, and bodily activity, then they are ready to be guided into playing stories.

It is important to know the theme of the story. The teacher tells the story first and then guides the playing.

¹Gertrude Hartman and Ann Schumaker, Progressive Education Association (ed.), (Milwaukee: E.M.Hale and Company, 1939), p. 305.

The story of CINDERELLA¹ has the lesson of the Golden Rule repeated over and over again without preaching.

Another important item for the teacher to know is the mood of the story. It might be quiet, regal, or humorous. The teacher prepares the story by reading it to get the style in which it is to be told. If it is realistic, then it is to be presented in that manner.

The primary grades are always enthusiastic about the story of PETER RABBIT.² They can identify themselves with him. Being naturally curious they have wandered away from home. The children don't see the moral of Peter's curiosity and adventure. Mother Rabbit doing things for the little rabbits in the story shows her love for her children just as their own mothers do for them.

Every child can remember the experience he had of running away and getting into mischief. One could begin by sharing experiences of wandering away from home, but care should be taken not to give away the point of the story in the introduction or the motivation.

¹May Hill Arbuthnot, Anthology of Children's Literature, (Chicago: Scott, Foresman and Company, 1953), Fairy Tales, p. 99.

²Miriam Blanton Huber, Story and Verse for Children, (New York: MacMillan Company, 1940), p. 455-456.

The teacher should gradually guide the children into stories that have a strong appeal to the specific grade level. A story is always played unit by unit before it is put together into a whole story for playing. Pantomime, rhythmic playing, or playmaking precede dialogue. Care should be taken not to advance too rapidly into the entire story or poem. More than one playing period for the story is advisable.

Poetry. Using a poem for the creative dramatics lesson follows the same rule as that for presenting a story. Before playing a verse it is well to pantomime it first. Praise is very essential throughout the creative dramatics lesson. The children themselves are very good critics and can find things to praise and flaws in the playing when they do the evaluating. It is better for them to do the criticism than the teacher, although he does when it is necessary.

To guide into a poem one might begin with the experiences the children had during the summer vacation, of going to visit relatives in different states or the national parks. Members of the group may tell the places they saw and where they visited on their vacations. Then might follow different modes of travel. Question how many went with the family in the car or who went for a ride on a plane for the first time.

The teacher may then recite the poem ROADS.¹ The children could be questioned as to the different ways to travel that are mentioned in the poem. They may then pantomime going places in different ways. The children who are the audience at the time may try to guess what they are riding in. Praise from the teacher is most encouraging.

The children may then play going to some of the places mentioned in the poem. Those who were the audience may take their turn in playing and become the travelers. Pantomime precedes dialogue, taking one place at a time as it is mentioned in the poem. At another playing period it may be developed further by individuals working in groups of twos and threes and go to some of the places mentioned in the poem. The children relate where they have been and what they saw and did.

Recordings. Playing records that tell a story is another way of guiding children into creative playing. The junior high school boys and girls enjoy THE TAILOR AND THE BEAR.² The story is first told by the teacher and then the record is played to permit the children to learn what is

¹May Hill Arbuthnot (ed.), Time for Poetry, (Chicago: Scott Foresman and Company, 1951), p. 156.

²Macdowell, R.C.A. Victor, E 78, Listening Activities.

happening by the music. Questions may be asked as to how they thought the tailor might have looked and worked in his shop before the bear came walking into it.

The children should then pantomime being tailors. This is trying on the character of the tailor. They get the feeling of how the tailor sat and sewed. Perhaps he sat with his legs crossed on the table. After each playing the audience evaluate the playing. First they tell what they liked about it and then offer suggestions for improvement.

The children may play being bears after a discussion as to how they walk when trained. This is the mental part and very important to get the group to think and get the feeling. The keeper of the bear looking for his lost pet should be introduced. Groups may play at being the crowd watching the bear dance as the tailor plays the violin, and see the keeper come and take his bear away. At another period groups of three may work together and add dialogue. Evaluation should follow each playing.

Other characters, persons who come to the shop to have clothing made by the tailor before the bear wanders into the shop may be added at another playing. The children enjoy working with the same story adding scenes as they repeat the playing. This age group is especially

capable of doing some very good characterizations and excellent dialogue.

II. MOTIVATION

Setting the mood by the proper motivation is very important to get the children prepared for the playing. The teacher with a good imagination can turn any situation into motivation in the dramatic play or creative dramatics. The first snowfall or a very heavy rain, can provide the good beginning for a playing. The seasons and holidays are excellent occasions to motivate creative dramatics. Good motivation stirs the children into action and enables them to express themselves well. As creative dramatics acts for the development of the whole child, the teacher should encourage their creative powers instead of suppressing them. Setting the mood for the playing starts the group on the dramatization.

Real. Riding on the school bus for the first time can provide material for the creative dramatics in the primary grades. They delight at playing being the bus driver and feel the thrill of driving the big yellow school bus, opening the door, and assisting the children on and off the bus is such fun for them.

Field trips provide first hand information for motivation. The children delight in playing the roles of fireman, factory workers, and all the different persons they saw on the trip.

Visual. Some article that the children may have brought to school can be a visual motivation. A picture, toy, statuette, or any object that they may want to share with the class.

Even taking imaginary trips to a far away place, and telling where they went and what they saw on the trip, stimulates the imagination and provides for some excellent thinking. Some of the group may go to fairyland and tell what they saw and did there. This is especially enjoyed by the intermediate group.

Discussion. Current events and civics stimulate discussion for the older children. They are always interested in what is going on around them.. Discussion precedes playing. They talk about it and get the facts clearly in their minds before using the idea for creative dramatics.

Musical Recordings. Music played on a record player usually sets the mood for a good creative thinking and playing. Many recordings tell stories by the musical instruments. The teacher first explains the story and then

the record may be played. A narrator usually tells the story before the selection is played, on the record. Discussion follows regarding the characters and the sequence of events in the story. Playing the record again aids to clarify before the dramatization.

Piano Selections. Sometimes the piano is superior to the recordings if someone plays and leaves the teacher free to direct the acting. If the teacher is a good pianist, and can watch the children acting without too much difficulty, this is usually a good way for setting the mood. The piano selections are usually more simple than most orchestrations, and aids the younger children especially, in their rhythmic playing.

Songs. Singing, by the teacher or group, has set the mood for many delightful creative lessons. Some stories are set to music and relate the ballad sung. MOTHER GOOSE¹ songs are always a joy to the younger children.

Care must be taken to select the most usable ones. Many are not good for playing as they cause too much noise and confusion. The Old Woman Who Lived in the Shoe, for

¹Mother Goose Records, R.C.A. Victor.

example, has too many crying children. The nature of the action in others make them undesirable, such as Tom, the Piper's Son.

Singing patriotic songs with the older children may lead to research and the learning of the origin of them which would make a good plot for playmaking. The Star-Spangled Banner¹, which was written by Francis Scott Key, while being held on the British warship that was bombarding Fort McHenry, creates a good plot for playmaking.

¹The World of Music, Book 6 (San Francisco: Ginn and Company, 1936), p. 179.

III. OTHER TYPES OF CREATIVE PLAY

Puppets. Puppetry is an old art that aids the children to develop self-expression through creative dramatics. Providing their own dialogue is the new technique and more fascinating. Here again the timid child forgets himself in the playing and the aggressive one takes his turn to speak as he creates and conforms to the democratic procedures of the group playing.

The most important thing of the whole procedure is that a maximum of learning and child development are taking place simultaneously. Fear disappears and is replaced with a natural, self-confident manner. It is more work, but worth the effort, especially with the younger children.

Marionettes. Like puppetry, marionettes help develop expression in the children. They are especially a challenge to the older children as they are more difficult to operate. Middle and upper grades enjoy playing with the marionettes they themselves have made.

It is well to begin with simple material and something that they are familiar with. They feel at home with poems and stories and are eager to make the marionettes come alive through the dialogue and manipulation. They must first get the mood and the feeling of the poem or story.

Their imaginations must be aroused to learn the feeling for the material they are to interpret. When they are able to react sensitively to every aspect of the material in the poem or story, then they will be able to make their marionette come alive with the aid of their skill and voice.

Shadow Play. The human shadow play is a new challenge to the imagination, taste, and the ingenuity. The stories, poems, or material used should have plenty of action, a problem to solve, and interesting characters.

If puppets are used for shadow plays, it is advisable to use flat figures, which are preferable to marionettes. These flat figures may be made of cardboard or metal. A translucent screen should be used with a strong light. A baby spot with colored gelatine slides makes a handy lighting system. A projector with colored slides gives a colorful background.

Shadow plays are not limited as they can be used with dancing, music, dialogue, and dramatization.

CHAPTER VII

THE PLACE OF CREATIVE DRAMATICS IN THE CURRICULUM

I. INTEGRATION WITH OTHER SUBJECTS

Religion. Experiments have shown that what is dramatized makes a more lasting impression than what is studied in most other ways. Dramatics, like any other art, should bring happiness and provide an emotional release. The children must never suspect that it is being used as a tool instead of an art, or it will lose its real value. Therefore, it should not be used too often for one subject.

If the children use the Bible stories occasionally as material for creative dramas, it will make a more lasting impression on them. They will come to know the period in which the story is studied and it will make them actually live them to some degree.

The writer does not approve of portraying God the Father nor God the Son. They can be assumed by the speeches of the other characters. For example the scene of the Last Supper, where Christ is seated at the table with His Apostles, the characters can turn to where Christ is supposed to be seated and address Him and then repeat the speech He makes.

Literature. One of the best sources for material for creative dramatics classes is poetry and stories.

The resourceful teacher must read and measure the material with the standards of real characters, conflicts, and a satisfying climax. Folktales are good material with their action, and reaching a successful ending without too much detail.

Ballads are interesting for the older students who have had a good background in creative dramatics in the primary and intermediate grades, as they call for ingenuity on the part of those playing to supply the dialogue and action.

Many stories and poems can be correlated with the social studies. Biographies of famous men and women in history, geography, and science, both ancient and modern, will lead the older children to do more reading of this material for themselves.

Health. Primary children especially can play getting vaccinated and inoculated. This will help them to be less frightened when they are actually presented to the school doctor and the nurses for this event.

Going to the dentist or doctor will be less terrifying if the necessity is stressed and the children play being doctors, nurses, and patients.

Social Studies. Children remember factual material in social studies if they experience the cultures of other

peoples in the creative dramatics class by living them while playing the part. This stimulates awareness for others.

Explorers, inventors, statesmen, and famous women, all come alive and their deeds are more appreciated, when dramatized. Customs of other peoples are more meaningful when brought to life in the actual playing. The children's own American home life, shown at different periods in history, can be very interesting creative dramatics material.

Safety. Safety education, when used as material for creative dramatics, can stress the necessity of crossing streets at the proper places with the lights. Children can dramatize crossing streets, accidents from cars, matches, and leaving things on the floors.

Art. Integration of arts and crafts with creative dramatics can easily be accomplished. Drawing, painting or sketching the characters and the scenes of the story to be dramatized is a pleasant assignment to be done by the pupils.

Making scenery for simple presentations gives an opportunity for children to use their creative ability. Thinking is brought into play here, as they plan what is to be made and the colors and ideas to be used.

Music. A musical sensory aid is sometimes desirable for motivation with the subject used for dramatization. Recordings, radio, music box, and other musical instruments stimulate the imagination.

A tom-tom is good for dancing or motivation in connection with the study of Indians. Rhythmic expression is a way he can escape from timidity, awkwardness, repression, and self-consciousness, and gain self-control, grace, and poise.

The physical response to the music will aid in the appreciation for the better types of music. Dancing done to the music should be creative and not artificial movement learned by rote. It is a form of expression that should be natural and uninhibited.

Some variations which help in associating actions with music, and which appeal to the play instinct of children, are: stepping high, walking through the snow, marching like soldiers, tripping like fairies, striding like giants, stepping sidewise like a crab, flying like birds, prancing like reindeer, and jumping rope.

To children these seem purely enjoyable play, but the teacher knows that they are developing rhythmic ideas and coordination with bodily expression. The writer does not approve of recordings that tell children what to do. It is better that the music, by good composers, suggest action.

II. SPEECH TRAINING

Voice. One of the primary objectives in creative dramatics is to teach and develop a freedom of speech, so that children will learn to think and speak for themselves. Another class period should be used for speech correction. Children will not create freely if they are made conscious of any flaws in their speaking. They enjoy speech drills if they do not take the place of dramatization.

When the children are a part of the audience they have a better opportunity to watch for speech improvement. The character may not have spoken loudly enough. Some one may not have spoken so that the audience of children could hear what was being said. They will be taught that this is the volume of the voice.

The tone of the voice should be clear with the pitch either high or low according to the character. The rate is the tempo, and must not be so rapid that their ideas are not grasped by the listeners.

Quality of the voice should be clear and pleasant, unless the character in the creative dramatics calls for a nasal, metallic, breathy, hoarse, or thin voice.

Pronunciation. Children will learn that a way a word is said depends upon the region or nationality. Even

in our own country we have regional differences. The Westerners speak differently from the Southerners. The same is true of the speech of persons in the Eastern part of our country. But for all, regardless of the region or country, we have a correct way of pronouncing each word and should strive for its usage.

The children will be made to realize that voices must be trained to interpret character. If one is playing the role of a kitten, the voice will be soft. Being a huge elephant calls for a heavy strong voice.

Final sounds must be clear cut to aid the audience to hear what is being said. The enunciation of the words is important. Particular care should be taken to have the children speak slowly and enunciate well.

Rhythm. The pupils will soon realize that the flow of language is very necessary in good speaking. They are made to realize that the voice does not utter one tone, but has a rise and a fall to it as the speech is made.

The rhythm of the words is broken in a dialect. The writer does not approve the use of foreign dialects in creative dramatics. The same effect can be obtained by the reversal of the words.

Diction. To make a character come to life in the presentation, speaking in connected speech and watching the

final consonants is necessary. Care should be taken to stress the necessity of the final t, d, and ing, sounds. Children should be made aware of the laziness and weakening sounds.

Being made diction conscious helps children socially. The timid ones realize that they are not alone and the aggressive pupils learn to co-operate that is so essential in group work. Correction should not be made while the children are doing creative thinking. Praise the children who have used their voices well in the scene dramatized, and where the diction was good.

III. SPEECH IMPROVEMENT AIDS

Poise. Freedom of bodily expression in creative dramatics enables the children to gain poise. Personality and leadership is developed in this creative work. The pupils are taught independent thinking, ingenuity, and resourcefulness, as well as speaking.

Posture. In order to get the voice to work well, and to appear to the best advantage, standing and walking erect should be stressed at all times. Here again, praise should be given.

Breathing. Breath is controlled if breathing is done from the diaphragm. By breathing deeply one can get the

most from the voice in creative dramatics, and can control the breath as well. Short breathy speeches are not to be desired. A clear strong voice from proper breathing is much more appreciated.

Relaxing. A throat relaxed produces a pleasing voice in contrast to the voice that is tense and less pleasing to the ear. In the drill period the children may be rag dolls and flop on the floor to relax, or arms and head hang limp as they bend from the waist. Heads rested on the desks aids relaxation. Let an arm hang limp and then the other one, as they have their heads on the desks.

The whole of education is bound up with speech. The ability to read and to think, all depend upon the knowledge, understanding, and the effective use of words. Often times the older children will read the literature that they have used in the creative presentation, and thus become better able to interpret the meaning as to character.

There is the training of the imagination, too, as the child must see in order to interpret what the poet or the writer means. Here is development of the emotions by experiencing with the poet his reactions to good, evil, life, man, and God.

CHAPTER VIII

LIMITATION OF THE THESIS

The sources of reference for this thesis are limited due to the fact that there is little available material published on this subject. The few books that are written on this important material are those written by teachers who have actually worked with creative dramatics for a number of years and are reassured of the educational worth.

Until more instructors are able to write their appreciation and stress the fact that it is educationally sound, and that children have not only the joy of playing, but are taught to have better attitudes and appreciations for their own, and other cultural groups, teachers will have to tolerate this sparse market.

Because of these limitations it was necessary for the writer to endeavor to do a somewhat original piece of work. Stress was placed on the objectives of creative dramatics and enlarged on, especially the great benefit received from the emotional release obtained by the children while playing.

As the problem of the thesis implies, the suggestions for teaching in the primary, intermediate, the junior high school were added in the appendix. Lesson plans were taken from the actual experience of the writer with her own pupils.

CHAPTER IX

SUMMARY

Education must aid the personality to grow as a whole or unity of mind, heart, and body. The primary purpose of teaching is the growth in awareness. To create we must first love; to love we must first know. Life is a discovery of body, mind, and heart.¹

Every conscientious individual whose vocation or avocation is working with children has the same objective at heart, to further the development of the whole child, mentally, physically, emotionally, socially, and spiritually. This enables youth to prepare more adequately to take their places as well adjusted members of a social group.

Teachers are confronted with new changes and problems in the world today. With these problems comes the opportunities to aid the men and women of tomorrow. Education is the aim in the creative dramatics class, which claims, and does develop the whole child, by aiding his creativity to round out his personality.

In his playing he is taught to understand more deeply the rights and feelings of his fellowmen at home and in

¹Gerald Vann, O.P., Awake in Heaven, (Green and Company: New York, 1948), Part 4, pp. 84-94.

other countries. He is developing, by the give and take of the group, resourcefulness and initiative, and helping to build sound habits of behavior.

Besides being highly social, creative dramatics is very personal. It helps to guide the child in self expression that he needs and social adjustments that he must make. Body flexibility is another objective to be attained. Pantomime and rhythm work, which is a part of creative dramatics, gives children a considerable amount of ease and poise in their movements.

The adolescent boy or girl will be less self-conscious and awkward if he or she has had a good foundation in creative dramatics. In spite of their rapid growth during this period they will have better muscular co-ordination and control from their rhythmic work. Besides developing a healthy body he wants an expressive one; one that is graceful and obedient to thoughts is greatly to be desired.

The mental work of planning, reasoning, or evaluating the material used for creative work calls for a great deal of thinking on the part of the children. In most cases it surpasses the mental work done in any other school subject. The whole process of story dramatization calls for much creative thinking. If the plot is original the mental work is even more intense.

The everyday life of the children does not give them the opportunity to express their emotions as they wish. Creative dramatics aids emotional release. The children reveal their personalities as they express themselves in playing. They can step out of their own personality into one of another person and be free from many inhibitions of daily living.

Many child delinquent cases are a result of the lack of emotional release. To eliminate the expression of the emotions in an illegitimate way, they must have them rechanneled in a legitimate means of expression.

Creative dramatics has to do with emotions in living situations as it deals with human actions and people. They learn to understand other persons' viewpoints as they dramatize and identify themselves with them.

In planning the dramatizations there are many opportunities to discuss the spiritual values which are the high standards and appreciations that one wishes to attain. The children need guidance to live in society as a happy individual with other persons. He must learn to be a good follower before he can be a good leader. Playing noble characters encourages admiration and imitation. He will learn to dislike the actions of the villain in the story.

Creative dramatics need not be treated as an extra subject in the curriculum, but integrated with other

material being studied. Social studies, science, health, literature, English, and religion, can be easily learned with greater enjoyment if done at times as creative dramatics.

English is especially helped, as children learn to express themselves their vocabulary is enlarged. Their voice and diction is better trained and they gain poise and freedom of bodily expression. The whole of education is bound up with speech. Being diction conscious helps the children socially. The timid child learns that he is not alone, and the exhibitionalist learns co-operation that is so essential in group work.

Through well chosen literature, immature minds and hearts have the experience of understanding and to some extent sharing the thoughts, feelings, hopes, and dreams of the great minds of all ages. This is growth and education that should start in the primary and elementary grades and continue in the junior high school.

In the writer's opinion, children in grades six to nine are the ones who will profit most from creative dramatics. She believes this to be true because children of this age are more mentally matured and capable of beautiful creative thinking and playing, and are the more richly rewarded themselves for their little efforts.

Winifred Ward states: The challenge to the teacher is a strong one. For everything depends on whether he

can give the children the joy and confidence which they need for creative expression, provide the enriching experience which is the substance of drama, and help them reach the highest standards of which they are capable.¹

The writer hopes to have this thesis enlarged into a handbook, with the possibilities of having it published for the use of teachers, to enable them to gain more confidence in this educational subject that is not being developed to the utmost in so many schools today, but rather slighted or neglected because of the lack of knowledge and techniques.

¹Winifred Ward, Playmaking with Children, (New York: Appleton Century Crofts, Incorporated, 1947), p. 14.

CHAPTER X

SAMPLE LESS FOR THE PRIMARY GRADES

A Story Used as Motivation for Creative Expression

The Elves and the Shoemaker¹

This tale is about an old shoemaker who had some mysterious help making shoes which brought him a good price because they were so beautifully made. He and his wife watched one night and learned that these excellent shoes were made by elves who came at midnight to his shop to work. They came no more when they were rewarded with new suits made for them by the shoemaker's wife.

Theme. True kindness is giving without thought of a reward.

Motivation. The teacher asks the class where they would go if they had magic elf shoes to wear. The children think of places they wish to go, put on their magic shoes, and leave. This is pantomime. On their return individuals tell of the places they went, what they saw, and what they did there.

They could put on elf shoes and go deep into the forest and pantomime activities there. On their return

¹Huber, op. cit., pp. 237-238.

pupils tell what they did and saw in the deep wood. The teacher praises any good pantomime he witnessed as well as any kind acts that they performed. The teacher asks if they would like to hear a story about elves and a shoemaker.

Following the telling of the story the children are encouraged to play being elves making shoes. Pantomime before adding dialogue. Stress the kindness theme, doing good deeds for others.

Perhaps they could make a song or chant a rhythm as they stitch the shoes. Repeat the scene of making shoes and chanting the songs and rhythms. Praise the good elves and their chants.

Ask if the elves might not have had fun sometimes and rested from their work. Perhaps they even danced in their forest homes. Ask what might have made music for the dancers. The answers might be that the bluebells rang or fairy pipes made the music. Some children might suggest that the elves had a king and queen and danced before them and their court. A record might be played that suggests elf music and the elves entertain the royalty with their music and dancing. A part of the group can be the orchestra while the rest dance before the thrones of the king and queen.

Evaluation. The teacher always praises any good creative work. Permit the children to be seated and ask

them to tell what they saw that they liked about any of the dancing. They they may tell what they saw and did in the land of the elves. They might describe the palace, robes worn by the ladies of the court and the king and queen's throne room.

Enlarging. The teacher notices that a child has on a new pair of shoes and asks where he bought them. The child answers and then tells how it feels to have on a new pair of shoes. He may say that they feel stiff and that the soles are slick on the bottom.

The teacher remarks how much fun it is to go to a shoe store and buy new shoes. Have them think of the type and color of shoes they will buy, what they will say to the salesman, and how much they will pay for the shoes. They first pantomime going to the shoe store, buying shoes, and walking stiffly in the new shoes.

Evaluation. When they sit down, after coming from the store, they tell what type, color, and size of shoes they bought. The teacher praises any good playing she saw. They tell what they liked about the playing and how it could be improved. This time the playing will be with dialogue.

Enlarging. At another playing period the question could arise as to how old shoes are mended. Individuals tell

how the shoemaker repairs their shoes and just what he does. Responses will be that they get the holes in the shoes patched or soled. Run-down heels will be replaced with new ones.

Children pantomime being shoe repairers and hammer and stitch while mending the old shoes. Dialogue is added later with one child being the shoe man and the others bringing their shoes to be repaired. Each tells what he wants done to his shoes and asks the price to be paid, after being told and given a ticket with a number on it to identify their shoes. They just pretend to do this although some may wish to use slips of paper and write numbers on them.

Evaluation. Any comments on the playing are made now. The teacher tells what he liked about the customers and the repair man. They tell what type of shoes they had repaired and what they had done on them.

The children may remark about the large shoe repair shops that hire several men, and have modern machinery, If they do, permit several to give their reaction. A song could be introduced here about shoes or shoemakers. Not all of this could be covered in one playing period, perhaps several days will be needed.

Objectives Attained:

Social. Talking one at a time, raising hands to respond and ask questions. Being a part of the group and permitting others to take the better parts sometimes.

Mental. Giving individual reactions and ideas. Thinking what they will buy at the shoe shop, what they will do at the palace, and what it was like, and what they wanted repaired on their old shoes. Also how shoes are repaired.

Emotional. Feeling like the elves, shoemaker, salesman, and shoe repair man. The feeling of having on new shoes. The good feeling that one has when doing good deeds for others. The release of tension while playing.

Spiritual. Thinking of others and helping people as the elves did. Thinking of beauty as found in the elves' homes, the shops, and the gowns of the royalty.

Physical. Making shoes, dancing, going to the shoe shop, mending the shoes, and walking in new shoes.

Other Learnings. Correct English, singing, chanting, making change while buying shoes or paying for the repair work.

SAMPLE LESSON FOR THE INTERMEDIATE GRADES

Factual Material Used as Motivation for Creative Dramatics

The Founding of Seattle¹

A party of twenty-four persons landed at Alki Point on November 13, 1851. It was a cloudy, rainy day. They found only one roofless cabin built. The Indians crowding around them added to their discomfort. The women, who had been so brave all during the seven months of travel, now began to weep. This accounts for the expression that Seattle was supposed to be founded on women's tears.

Theme. Pioneers and how people felt in the early days of Seattle's history.

Motivation. The teacher asks the children how people feel at different times. Their responses will be that they often feel sad, happy, ill, glad, well, sorry, afraid, embarrassed, and lonely. They may tell of times they experienced these feelings. He then reminds them that from the study of Seattle's history they learned that David Denny was left alone when Lee Terry went to buy a frow to cut shakes.

¹Roberta Watt, Four Wagons West, (Portland: Binfords and Mort, 1931).

The teacher asks the pupils to try to feel like David Denny did when he was left alone. The children may close their eyes and try to get the feeling of being left all alone in the wilderness.

Some of the children may pantomime being David and the rest may be the audience. They play at wandering through the woods and listen for possible noises and have the feeling of being alone.

Evaluation. The teacher and the children praise the good Davids. The teacher suggests that they all be Davids and make a camp. Permit them to think of what they will do and where they will make their camp. They may answer that they will make camp near the water and not in the deep woods for fear of the Indians and animals. The group plays at cutting down trees, clearing bushes away, and making shelters of boughs.

Evaluation. The teacher asks the group to be seated and give their reaction and he gives his praise where due. The children may say that some of the children did not stay in character while others did. Suggestions for bettering the playing are offered.

Expanding. The teacher asks how David might have felt at night when he heard the sounds of birds, animals,

and Indians.. At another playing period the teacher suggests that the group play the landing of the Denny party at Alki Point. The pupils think of the way the men, women, and children felt as they walked up the beach after leaving the boat. They may say that they felt tired, discouraged, ill, grateful and thankful. Pantomime before dialogue each time. Evaluation following the creative expression.

Expansion. Further expansion may be on the different historical events. For example the landing across Elliott Bay where Seattle was founded, the naming of the city after Chief Seattle, building roads, the first school, and the Battle of Seattle will make exciting creative dramatics experiences.

Objectives Obtained:

Social. Working together, speaking one at a time, and letting others have the important parts sometimes.

Mental. Thinking how it felt being left alone. How David was dressed and how he cut down the trees and the different ways of doing it. Thinking how the Indians felt.

Emotional. The emotional release while playing. How it felt to be a pioneer.

Spiritual. Appreciation for the sacrifices made.

by the settlers in early times of Seattle history. The beauty of nature in the Puget Sound Country in the trees, birds, flowers, and the mountains.

Physical. Playing being Davids, animals, settlers, birds, and Indians.

Other Learnings. History of Seattle, language arts, using correct English, and speaking so that all can hear.

SAMPLE LESSON FOR THE JUNIOR HIGH SCHOOL GRADES

Steps for Development of Dialogue, Scenery, Costumes,
and Final Production for the Auditorium.

Why the Chimes Rang¹

In a far away country, in the midst of a great city, stood a large church that had a tower that reached high up into the clouds. The chimes in this tower rang only at Christmas when the greatest gift was offered to the Christ Child. They rang when Little Brother placed Pedro's coin on the altar, because he had sacrificed going to the Christmas festival to care for a woman who became ill on her way to the services.

Theme. Helping others.

Motivation. The teacher sets the mood by remarking about Christmas coming soon and that people are thinking of gifts to give to others. The stores are beautifully decorated and there are many gift suggestions on the counter and advertised in the newspapers. He asks the question as to how one feels when he has done a kind act or given a gift to someone. The replies will be that one always feels better when he gives. The teacher may tell or read the story.

¹Raymond Alden, Why the Chimes Rang and Other Stories, (New York: Bobbs Merrill Company, 1945).

After telling the story the teacher leads the discussion asking how little Brother felt, why the chimes rang, and whose offering it really was. The discussion may lead to the subject of bells, churches, cathedrals, and chimes, and where they are located in the church and how played.

The discussion may lead to foreign countries and climate. They will bring up the fact that snow was probably on the ground at this time of the year. The teacher suggests that they walk on the snow or make snowballs. This pantomime is followed by an evaluation and if it really looked as if they were playing and walking in the snow.

The teacher takes a record that has Christmas bells and explains that they were pulled by strong ropes. The bells were of different sizes, making the different tones. He explains that now we play the chimes using a keyboard. The children play at pulling the chimes while the record is being played.

At another playing period the story may be played first in pantomime and then bit by bit using dialogue. At the art period scenes of the story may be drawn or painted. Painting of stain glass windows will be an enjoyable experience also. They may draw scenes using the snow theme, people going to church, presenting their gifts, and other scenes of the story to be played.

When the story has been played many times and the dialogue and dramatization well worked up, the teacher may ask the children if they would like to present it at the Christmas program for their parents. They will be eager and delighted to do so.

The class plan the dramatization with the teacher who lists the suggestions on the board, and guides the choices. They first divide the story into scenes, list the characters, and perhaps add more. The properties needed are written down, and the setting of the play, also.

This story suggests two distinct scenes. The first one on the way to the church, and the second scene in the church. The teacher asks how the audience will learn about the custom of the Christmas festival. The pupils will suggest that they have a narrator do this. The teacher asks for two or three volunteers to write the material for the narrator to give.

The characters for the important speaking roles are selected by the pupils with the help of the teacher. Persons who have had leads in recent productions are given minor roles in this one. The teacher asks whom they feel would fit the parts and permits those persons suggested to volunteer if they wish to do so. The teacher tries to have the children selected who need this type of work.

The principal may suggest that other grades in the school be in the play also. The class is asked how they will handle this large group. The children will suggest that they have choirs of angels, a boys' choir, and add more characters to the play. They will probably have many persons going to the church in the first scene, and many, young and old, offering their gifts in the church. They will choose the younger children to be the younger members of the families and perhaps angels.

The scenes may be painted in the art class after they have been decided upon. The first scene could be a woods with tall trees covered with snow, painted on wrapping paper and fastened to the drapes on the stage. A section between the trees could show the church on the hill and some of the houses between the trees. The low shrubs could be mounted on stands and set here and there on the stage.

For the interior of the church, large windows could be painted to represent stained glass and fastened to the drapes. The larger boys could make an altar in the industrial arts class. This could be placed in the center of the stage.

The children play the story straight through and then evaluate and make suggestions as to the revision of speeches or actions by the characters. The children may suggest that

the characters in the play wear peasant costumes. The girls with colored full skirts and blouses with a colored scarf on their head and perhaps a shawl over their shoulders.

The boys could use colored knitted caps, trousers tucked into boots, heavy coats or jackets with bright wool scarves and gloves.

The pupils may choose a name for the little brother. One of the larger boys could be Pedro and a small boy for the brother. Larger boys and girls would take the part of adults and younger children in the primary grades for their children.

WHY THE CHIMES RANG

A Christmas Playlet in Two Scenes

Written and Directed by the Junior High School or the
Intermediate Grades

Narrator: (Steps outside curtain)

(Recites from memory) In a far away country, where few persons have ever traveled, stood a most wonderful church. It had a grand entrance with tall stone columns and dark passage ways. The church was so large that anyone standing at the entrance could scarcely see the altar at the other end. The organ was so loud that sometimes when it was played people from miles around closed their shutters, because it sounded like thunder. At one end of the church was a high tower that rose so high that only on clear bright days could anyone claim to see the top. In the tower was a chime of beautiful bells, that had the sweetest tones on any bells in the world. They were the Christmas chimes and not heard on common days. It was the custom on Christmas, for all the people to bring to the church their offerings for the Christ Child. When the greatest and best gift was laid on the altar, the chimes would be heard high up in the tower. Many persons

thought that the angels rang them. For many years now the chimes had not been heard, although persons brought their gifts to the Christ Child every year, the Christmas bells did not ring. The reason for this was that the people tried to bring some gift better than any other, without giving anything that was really a sacrifice. All they had ever heard for many years, was the roar of the wind in the tower, although the services were splendid and the offerings plentiful.

In a little country village lived a boy named Pedro and his brother, Roberto. They had never gone to the services on Christmas Eve, but were planning to attend this year. They had been talking about it for many weeks, and now the time had arrived. When the scene opens it is Christmas Eve, and the people are on their way to the church. (Exists left stage)

Scene One

Villagers are passing in groups of twos and threes, laughing, talking, and singing carols as they go.

Old Woman: (Enters right and walks slowly and finally falls to the ground and is ignored by the passersby.)

Little Girl: (Entering with her parents) Look Mama, the lady has fallen in the snow. (Points)

Father: She is just resting from her long walk.

Mother: (Tugging at the child) We can't stop or we'll be late for the services. (Exit left)

Pedro: (Enters with Roberto) No one can guess all the wonderful things we will see tonight, Roberto. (They stop center stage, facing audience)

Roberto: Is it true, Pedro, that the Christ Child sometimes comes to bless the people in the church?

Pedro: (Nods) Yes, I have heard it said that He does. Perhaps He will come tonight. Let's hurry so we can be sure to get a place near the altar. (Start walking)

Roberto: (Points left) Look, Pedro, I can see the lights of the city!

Pedro: (Taking Roberto by the hand) I can hardly wait to see all the fine gifts the people will bring, and hear the organ play. Perhaps the chimes will ring tonight.

Old Woman: (Tries to rise and falls back with a groan)

Pedro: (They stop) Look, Roberto, a poor woman has fallen in the snow. (They walk over to her)

- Roberto: I guess she has fainted. (They both take her hands and rub them)
- Pedro: It's no use, Roberto. You'll have to go on alone.
- Roberto: Alone! And you not see the services and the gifts?
- Pedro: This woman will freeze to death if we leave her here alone.
- Roberto: (tearfully) But I don't know the way by myself.
- Pedro: Just follow this road up the hill. (Points left) Go, and on your return bring some help. Everyone is in the church by now. (Takes off his coat and puts it over the woman)
- Roberto: After all the time you waited for this very night and now you won't see the services!
- Pedro: Both of us need not miss it. The Christ Child knows how much I long to go with you and worship Him. (Reaches into his pocket) Here, take this coin and if you get a chance, slip up to the altar and place it there for me as my offering. (Hands the coin to Roberto)
- Roberto: (Taking the coin and looking at it) You worked so hard to earn this money, Pedro.

Pedro: Go now, and don't forget where you have left me. Forgive me for not going with you.
Goodby. (Kneels down and starts rubbing the woman's hand as Roberto exists)

Curtain

Scene Two

The Interior of the Church

(As the curtain rises the choir is singing COME ALL YE FAITHFUL)

The people come with their gifts. They enter from the main door of the auditorium, move down the center aisle, ascend stairs up to the stage, present their gifts, and exit off stage right and left.

If a large number of pupils are taking part they could walk in twos, separate at the stage, ascend the stairs from the right and the left, present gifts, and exit one on the right and the other on the left. Some of the larger gifts may be placed on the floor, on the side of the altar, and in front of it.

The choir, which is located behind the altar on each side, begin to sing as the gifts are presented by the people. O COME ALL YE FAITHFUL is a good song to begin with as the procession of people start walking to the altar.

The author comes first, walking very stately holding his precious manuscript, lays it down on the altar, and exits left stage. Some craftsmen bring their masterpieces next, some exit left and right. The banker follows with a large bag of gold, and with a pleased smile places it on the altar. He stops to listen for the chimes, and as they do not ring, shrugs his shoulders, and exits right stage.

When all the verses have been sung, the choir begins another Christmas song, O HOLY NIGHT, as the farmers bring their gifts of wheat, fruit, and vegetables. They exit right and left. The townsfolk may come with their simple gifts of handmade articles and toys. They walk in twos on each side of the stage, up the stairs, and take turns presenting gifts.

The choir sings JOY TO THE WORLD. They hum one verse and sing the next. The queen walks down the aisle, with her head held high, followed by her attendants. When she comes to the altar she turns toward the audience, takes a string of pearls from her neck and places them on the altar, looks up to listen for the chimes, and as they do not ring, walks off hurriedly. Her maids lay rings, bracelets, and other jewels on the altar and exit after the queen.

The choir ceases the singing, and organ music is played. When the music has started the king walks majestically down the aisle preceded by his courtiers. His train

is carried by two pages. The king presents his crown. They all murmur their praise of this deed. The king, with a satisfied smile on his face listens for the chimes, which do not ring, and walks off with his head bowed followed by his courtiers, who have presented their swords, lances, and shields.

The choir now hums SILENT NIGHT, as Roberto comes slowly down the aisle by himself, looking to the right and to the left very timidly. He walks slowly up the stairs and fumbles in his pocket for the coin as he approaches the altar, and nervously places the coin on it and hurries off to the right, but pauses in surprise as the chimes begin to ring. The Priest rises and holds up his hand for silence. The choir looks up to the tower in surprise. Roberto exits hurriedly, very frightened. An angel enters from the opening in the drape of the stage between the choirs, walks up to the front of the altar, raises her arms and says: "Amen, I say unto you, whatsoever you do to the least of these my brethren, you do it unto Me."

The choir sings HARK THE HERALD ANGELS SING.

CAST OF PLAYERS

Narrator

Pedro

Roberto

Priest

Altar Boys (Two)

Angel

Author

Banker

King

Courtiers

Queen

Ladies of the Court (Any number)

Old Woman

Choir (Any number of children)

Craftsmen (Any number)

Townsfolk (Any number)

Farmers (Any number)

SUGGESTIONS FOR PRODUCTION

I. COSTUMING:

- Narrator: Could be a choir member in gown and surplice or a peasant costume. If a girl, wear a bright colored skirt, white blouse, colored kerchief for the head, and a shawl. A boy could have a colored smock, dark, long trousers, black bow tie (crepe paper), and a colored tam (paper or cloth).
- Pedro and Roberto: Peasant costume for boys as suggested above or dark jackets and knitted caps.
- Priest: Vested for Mass with a long, white alb, and a chasuble of white or gold color.
- Altar Boys: Black cassocks and white surplices.
- Angel: Long white ankle-length robe, with white wings made of cloth or paper, pinned at shoulder base. Tinsel may be used to trim the dress and wings.
- Author: Carries his manuscript rolled and tied with a cord or ribbon. His suit is dark and he wears a white shirt with a black tie.
- Banker: Dark suit with a long coat, black bow tie and a bag of pebbles tied with a cord for his bag of gold.
- King: Crown made of gold colored paper with different colored pieces of paper pasted on it for jewels, long colored robe, and a cape with a train.
- Courtiers: Any colored suits with a jacket and knee breeches, swords or knives at the side.
- Pages: White or colored suits with a jacket and knee breeches.

- Queen: Floor length gown of any color and material. Gold paper crown with colored bits of paper pasted on for jewels. Earrings, bracelets, and a string of pearls.
- Old Woman: Patched skirt of dark material, dark blouse, ragged shawl, dark kerchief on head.
- Choir: Gowned in black robes with white surplices, or just white surplices and have the choir remain seated with a long black cloth spread over their laps to represent gowns.
- Craftsmen: Each dressed to represent his work. A baker with a cook's hat, white apron, and carrying a loaf of bread or a cake. Carpenter with a hammer and a saw. Other men wearing aprons and carrying the articles they make, such as swords, axes, shields, and metal work, shoes, and various articles of clothing.
- Townsfolk: Girls in colored skirts, colored blouses, shawls, and a kerchief on the head. Boys, in colored smocks, black ties (crepe paper), long trousers of any color. Some of the men and women may be of the upper class and wear hats and coats and gay colored mittens.
- Farmers: Colored smocks, long, dark trousers, black bow ties, carrying fruit, vegetables, and grains.

II. LIGHTING:

- Scene One: Blue lights for a cold winter atmosphere should be used.
- Scene Two: Bright lights for warmth and a spot or two on the altar to bring it out.

III. CHIMES:

An excellent record for chimes in scene two is a forty-five speed recording, BELLS, number 304, High Fidelity Record by Hubert Winstone.

IV. PROPERTIES:

Scene One: Trees of various sizes and shapes drawn or painted with tempera, pinned to the curtains. Other trees mounted on wooden stands or blocks to support them, and placed here and there on the stage. The scene of the houses of the village in the distance is drawn or painted and pinned to the curtain.

Scene Two: Stain glass windows painted or drawn with color crayons or chalk, pinned to the curtains.

Altar: Made of a large packing box, painted white. Candle sticks and bouquets are painted with tempera on tag board and fastened on blocks of wood and placed on the altar. The tabernacle: a small box colored white and a gold cross, gilded on tag board and fastened to the top.

Chairs: Three, two smaller ones or stools and one large arm chair in the center for the priest.

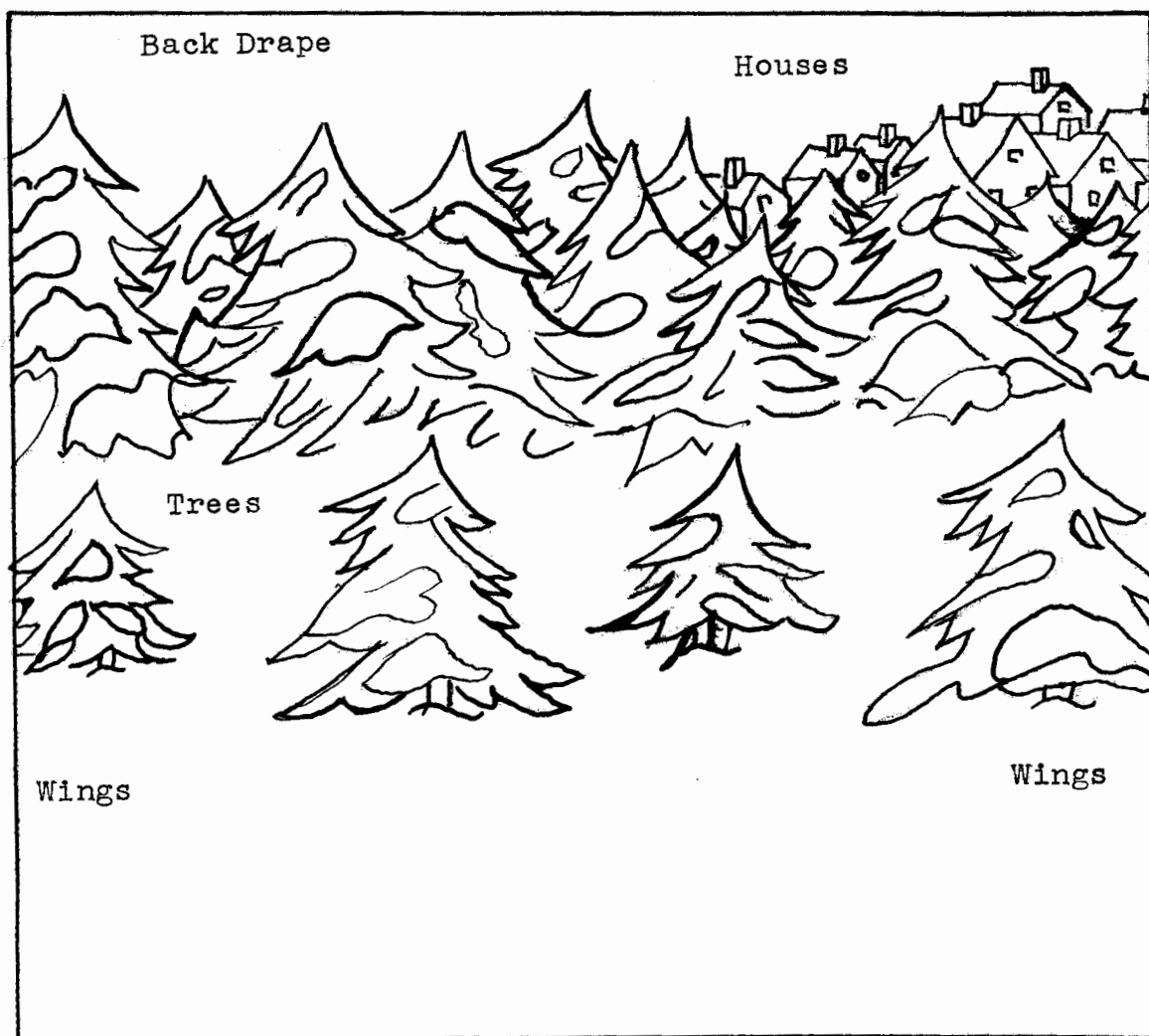
Benches: Two or three benches of different heights, or planks set on boxes for the choir.

Suggestion for Scenery

Scene One: The Woods.

The trees may be pinned to the drapes and some trees standing on the stage. The houses seen through the trees are the village.

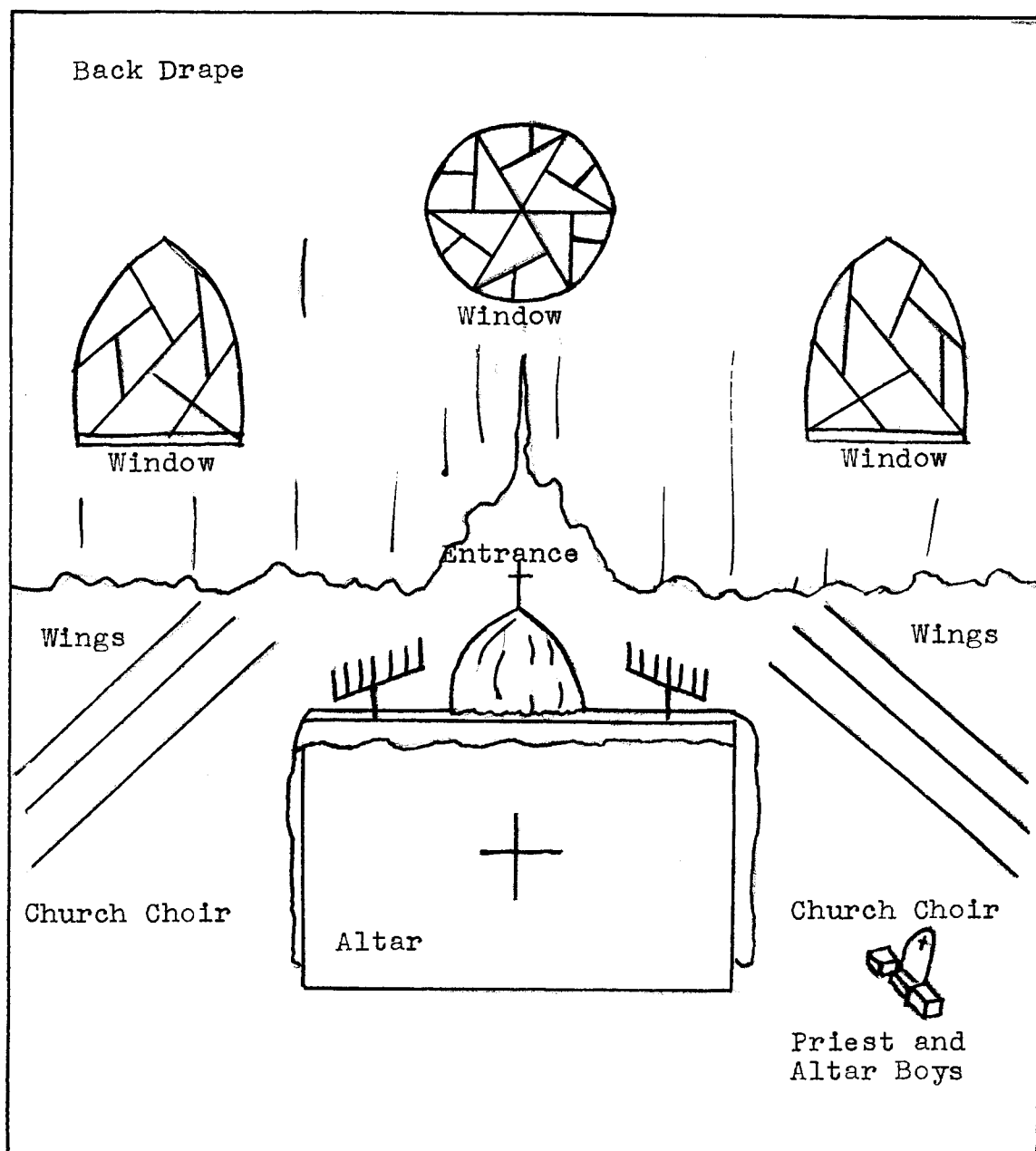
White paint and cotton on the trees give the effect of snow.



Scene Two: The Interior of the Church.

The windows are pinned to the back drapes.

Benches are used for the choir.



LIMITED LIST OF SUGGESTED MATERIALS FOR DRAMATIZATION

A. STORIES

Primary:

An Angel's Message¹
 Ask Mr. Bear²
 Baby in the Bulrushes¹
 Birth of the Savior¹
 Come Meet the Clowns³
 Fairyfoot⁴
 Flight into Egypt¹
 Hansel and Gretel²
 Little Black Sambo²
 Patty's Christmas⁵
 Tale of Peter Rabbit²
 The Bremen Town Musicians⁴
 The Boy Jesus¹
 The Merry-Go-Round and the Griggles⁶
 The Three Bears⁴
 Two Little Shoes⁶

¹William Newton, and Ellamay Horan, Bible Lessons First Book, (New York: Sadlier Company, 1937).

²May Hill Arbuthnot, Anthology of Children's Literature, (Chicago: Scott, Foresman Company, 1951).

³Dorothy Newmann, Come Meet the Clowns, (New York: MacMillan Company, 1941).

⁴Miriam Blanton Huber, Story and Verse for Children, (New York: MacMillan Company, 1955).

⁵Helen A. Monsell, Patty's Christmas, (New York: Alfred A. Knopf, Incorporated, 1942).

⁶Literary Committee of the Association of Childhood Education, Told Under the Magic Umbrella, (New York: MacMillan Company, 1939).

⁷William S. Gray and May Hill Arbuthnot, More Friends and Neighbors, Book Two, (Chicago: Scott Foresman Company, 1942).

Intermediate:

Aladin and His Wonderful Lamp¹
 Boots and His Brothers¹
 Coming of the Magi⁷
 Hans Brinker and the Silver Skates⁴
 Jesus before Pilate⁷
 Knights of the Silver Shield¹
 Noah's Ark⁷
 Nurnberg Stove⁵
 Obedience of Abraham⁷
 Old Pips and the Dryad⁶
 Pandora⁴
 Peter Denies Jesus⁷
 The Emperor's New Clothes⁴
 The Soldiers Guard Jesus's Tomb⁷
 The Sorcerer's Apprentice³
 The Three Wishes²
 Tom Sawyer Whitewashes the Fence¹

¹May Hill Arbuthnot, Anthology of Children's Literature, (Chicago: Scott Foresman and Company, 1953).

²Sidonie Gruenberg, Favorite Stories Old and New, (New York: Doubleday Company, 1942).

³Edna Johnson, Carry scott and Evelyn Sickels, Anthology of Children's Literature, (Boston: Houghton, Mifflin Company, 1948)

⁴Miriam Blanton Huber, Story and Verse for Children, (New York: MacMillan Company, 1940).

⁵Louisa Ramee, Nurnberg Stove, (New York: J.P. Lippincott, 1910).

⁶Charles M. Curry and Erle Clippinger, Children's Literature, (New York: Rand McNally, 1929).

⁷Rev. William Newton and Ellamay Horan, Bible History, (New York: Sadlier Company, 1942).

Junior High School:

Abraham Lincoln Grows Up¹
 Atlanta's Race²
 Cain and Abel²
 Christmas with the Cratchets⁴
 David and Goliath²
 Good Samaritan²
 Hungry Hans³
 John the Baptist²
 Judas Bargains with the Leaders²
 Little Women⁴
 Moses²
 Prince and the Pauper⁵
 Prodigal Son²
 Solomon's Wisdom²
 The Marriage Feast of Cana²
 The Miraculous Pitcher⁶
 Three Sillies⁷
 Treasure Island⁸

¹May Hill Arbuthnot, Anthology of Children's Literature, (Chicago: Scott, Foresman, 1951).

²Rev. William Newton and Ellamay Horan, Bible History, (New York: Sadlier Company, 1942).

³Keller and Untermeyer, The Fat of the Cat, (New York: Harcourt, Bruce and Company, 1925).

⁴Miriam Blanton Huber, Story and Verse for Children, (New York: MacMillan Company, 1940).

⁵Samuel Clemens, Prince and the Pauper, (New York: Harper Brothers, 1948).

⁶Charles Curry and Erle Clippinger, Children's Literature, (New York: Rand McNally, 1929).

⁷Joseph Jacobs, English Fairy Tales, (New York: Putnam's Sons, 1938).

⁸Robert Louis Stevenson, Treasure Island, (New York: Rand McNally Company, 1903).

B. POETRY

May Hill Arbuthnot, Anthology of Children's Literature,
(Chicago: Schoot Foresman, Company, 1953).

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Miriam Blanton Huber, Story and Verse for Children, (New York:
MacMillan Company, 1940).

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C. RECORDINGS

Capitol:

3204	<u>Waltz of the Flowers</u>
	(Narration and Music)
3193	<u>Chin Chow and the Golden Bird</u>

Columbia:

mm 6274	<u>The Nut Cracker Suite</u>
C-58	<u>Circus Album</u>
11251-D	<u>Dance Macabre</u>
MX-108-1	<u>Morning</u>

Decca:

9-88073	<u>Mother Goose Songs:</u>
	Baa, Baa, Black Sheep
	Farmer in the Dell
	Hickory Dickory Dock
	London Bridge
	Three Blind Mice
	Ten Little Indians

R.C.A. Victor:

47-0258	<u>Alice in Wonderland</u> (Narrated)
E-89	<u>Basic Indian Album</u>
E-71 and 72	<u>Basic Rhythms Program</u>
47-0223	<u>Gingerbread Boy and Little Red Riding Hood</u>
47-0224	<u>Goldilocks and the Three Bears</u>
47-0226	<u>The Little Red Hen</u>
E-88	<u>Music for Christmas</u>
A-1034	<u>Peter and the Wolf</u> (Music and Narration)
47-0226B	<u>Tortoise and the Hare</u>

Victor:

24549A	<u>Chinese Instrumental Music</u>
2035-51	<u>Fun Rhythms</u>
22168	<u>Rhythms</u>

Victor: (cont.)

V20526	<u>Rhythm Melody</u>
V20162	<u>Brahms Waltz</u>
V21938	<u>Skater's Waltz</u>
V18253	<u>Wild Horseman</u>

Windsor:

A-751	<u>Folk Dances</u> (third grade)
A-752	<u>Folk Dances</u> (fourth grade)
A-753	<u>Folk Dances</u> (fifth grade)
A-754	<u>Folk Dances</u> (sixth grade)

Young Peoples' Records:

713	<u>The Circus Comes to Town</u>
714	<u>When the Sun Shines</u>
718	<u>Winter Fun</u>

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